



VOL. I.

NEW YORK, SATURDAY, MARCH 13, 1880.

NO. 6.

## TO THE TRADES.

When in the natural course of trade two or three commodities are constantly associated with each other, it may be reasonably inferred that the association fulfills some useful purpose. Such an association exists between Pianos, Organs, and Sewing-Machines. In thousands of salesrooms outside the larger cities of the Union these three commodities are kept on sale together. Obviously, they are so associated in compliance with the requirements of business.

The relationship between pianos and organs has always been recognized, and in conformity therewith journals have been established to combine the information connected with these two kindred branches of manufacture. But the comparatively new relationship established by the practical workings of trade between pianos, organs and sewing-machines, although clearly recognized for some time past, has not hitherto called forth any newspaper to their joint interests.

The want of such a newspaper is unquestionably felt, and has to our certain knowledge been strongly expressed by dealers in these commodities throughout all parts of the country. Such of these dealers as would keep informed of the condition of the three branches of trade are now forced to take two papers, although one could be made to answer their purpose. It is to fill this want that the publication of

### *The Musical and Sewing-Machine Courier*

has been essayed. In offering, therefore, to the public a weekly newspaper devoted conjointly to the interests of the piano, organ and sewing-machine trades, the publisher feels that he is subserving a useful purpose and endeavoring to keep the art of journalism abreast of the march of events.

The aim of "The Courier" is not to be a mere advertising medium, but a vigilant and readable newspaper, giving the latest, fullest and most trustworthy news concerning all matters of interest to those whom it seeks to represent, and its motto will be "Always useful, always just."

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J. R. HAWLEY, President.

Attest. [Seal.] J. L. CAMPBELL, Secretary.

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# THE MUSIC TRADE.

## Pipe-Organ Trade.

OPINION is divided upon the utility and effect of 32-foot pipes, as well as upon their construction and scale. Some organ-builders believe the larger the size of the pipe the fuller is the tone produced, while other builders maintain that it is not so much the large scale on which the pipe may be built, but the accuracy with which it is made with regard to exact proportion, &c. Still other builders have little faith in such deep-sounding pipes, and assert that an ordinary 32-foot stop adds little to the power or effect of the pedal organ, or that such power and effect is so little perceptible that, when the expense of the pipes is taken into consideration, the room which they occupy, and the infrequent opportunity presented for their use, the "giant register" does not in any way pay for its production and the space it must necessarily occupy. Many good organists also hold the latter opinion.

— It is the same with pipes as with piano-strings, the notes below the 16-foot C begin to lose all sonority. Four 16-foot stops of different tone-qualities, made to blend well together, produce a more pervading and solid tone than three 16-foot registers in conjunction with one 32-foot register. At least, many experts are inclined to agree with this proposition. No doubt instruments having a very large number of stops on the pedal-organ have a mixture of 32-foot registers purposely to avoid excessive duplication. When one of these is a reed it stands to reason that the speech of such a deep register must naturally be very slow, and thus unfit for use except in quite prolonged bass notes. Comparatively few organs in this country have 32-foot stops of any kind, wood, metal or reed. Those in the Boston Music Hall are not noted for any great grandeur or body of tone. With regard to such expensive and low-sounding stops the question of utility will always arise, even when the building of a large organ is under consideration.

— The CCC 32-foot pipe in Trinity Church organ is thirty inches in diameter, and considered one of the largest scales made. The general diameter of the CCC is from twenty to thirty inches. Roosevelt's fine organ in the Church of St. Vincent Ferrer contained a 32-foot register, constructed after measurements furnished by Herr Haas, the celebrated organ-builder of Switzerland, his organs in Lucerne and Berne having the finest stops of this size in Europe. Jardine's organ in the Fifth Avenue Presbyterian Church has also a 32-foot double open diapason.

— The last-named organ-builders have received an order from Joseph F. Knapp, of Bedford avenue, Brooklyn, the full specification of which is as follows. The great manual contains the after-mentioned registers: Open diapason, 8 ft.; melodia, 8 ft.; clariana, 8 ft.; flute, 4 ft.; principal, 4 ft., and piccolo, 2 ft. On the swell organ are to be placed a dulciana, 8 ft.; stopped diapason, 8 ft.; viol d'amour, 8 ft.; vox celestis, 8 ft.; bourdon, 16 ft.; violina, 4 ft.; quint, 3 ft.; flageolet, 2 ft.; oboe and bassoon, 8 ft., and tremulant. The solo organ includes a doppel flute, 8 ft.; quint, 8 ft.; salicional, 8 ft.; harmonic flute, 4 ft., and vox humana (in separate swell), 8 ft. The two stops on the pedal organ are bourdon, 16 ft., and violoncello, 8 ft. The couplers are swell to great, great to pedal and swell to pedal. The three accessory stops are a chime of bells, snare drum and bass drum. There are two composition pedals to the great organ registers. The organ is blown by an hydraulic engine. An account of other organs built and sold by this firm will be published next week. Judging from present indications, Jardine & Son expect to be kept busy for months to come, and thus have every occasion to be cheerful. And yet they are not happy, for they would like to build an organ as large or larger than the one in the Royal Albert Hall, London, England. May they receive such an order!

— M. Wilson reports quite a good trade. The two latest instruments built by him are a Parlor Organ and one for a Roman Catholic church. They were

both shipped this week. The parlor organ is for Mrs. R. V. D. Wood, Sparkill, N. Y. The case is of quite an elaborate design, even a trifle novel in construction and general appearance. It is of French walnut and bird's-eye maple. The front pipes are beautifully illuminated, and are all speaking pipes. The instrument will be blown by a Shriver water-motor, which, with the feeders, is placed in the cellar. A windmill is being built to pump the water up a distance of eighty feet. The necessary pressure will then have been gained. A feature in the organ is a patent and noiseless tremolo, a great desideratum. The instrument has two sets of keys (but no reed stops), and a pedal of twenty-seven notes. On the great manual are the following registers: Open diapason, 8 ft.; gamba, 8 ft.; clarabella, 8 ft.; stopped diapason, 8 ft.; flute, 4 ft., and fifteenth. The swell organ contains a viola, 8 ft.; salicional, 8 ft.; stopped diapason, 8 ft. (divided); violina, 4 ft., and tremolo. A bourdon is in the pedal. It has the usual number of couplers and two composition pedals affecting the great manual registers.

— The second instrument shipped this week is the one for St. Joseph's R. C. Church, Newark, N. J. The case is of ash and walnut, with illuminated (speaking) front pipes. This organ has the action both extended and reversed. It has two manuals and a pedal keyboard of thirty notes, the full compass. On the great manual is an open diapason, 8 ft.; gamba, 8 ft.; melodia, 8 ft.; principal, 4 ft.; flute, 4 ft.; fifteenth and twelfth. The swell manual contains a viola, 8 ft.; stopped diapason, 8 ft., (divided); salicional, 8 ft.; violina, 4 ft.; oboe and bassoon, 8 ft., and tremolo. On the pedal organ are a bourdon, 16 ft., and a violoncello, 8 ft. Besides the usual couplers, it has in addition a great to swell super-octave. Also two composition pedals to great manual stops.

— Mr. Wilson is also overhauling and tuning the organ in the South Park Presbyterian Church, Newark, N. J. Two new contracts have also been secured, one for an organ for Grace P. E. Church, Petersburg, Va., twenty-four stops, all the speaking registers running throughout; and the other for the Second Presbyterian Church, same city, twenty-two stops, the speaking registers also running throughout.

— Odell Bros. are still working on the new chancel organ for the Fifth Avenue Cathedral. When it is finished it will be a model instrument of its kind. The very best skill and material is being put into it, which must result in the organ being most successful.

— Erben & Son's new factory is every week assuming a more business-like appearance. Before very long everything will be in complete working order, and Mr. Erben will, doubtless, gather round him all his old customers and friends. His tuning business is of large proportions, his instruments being thickly scattered about everywhere.

— Alexander Mills, organ builder and tuner, on Fourteenth street, is kept busy by the numerous alterations which he is continually effecting in many organs by various builders. Both his city and country custom is large, and the work he does generally commends itself to all who have examined it minutely enough.

— The Mansfield Organ-Pipe Works, located at Mansfield Depot, Conn., write that the demand for their work is such that they can get no stock ahead, but are doubling their force and are running extra time. They make only wood pipes.

— J. Labagh & Kemp, Bedford street, are busily occupied in tuning and making additions to their own instruments, as well as others not of their build. This firm used to be Hall & Labagh, and during its existence under this name built many fine instruments. Henry Erben served his apprenticeship with the senior member of the firm, Mr. Hall. Of course, the organs built now are so far ahead of the very best erected by such old firms as was Hall & Labagh, that to institute a comparison between them would not only be unfair, but even impossible, except probably with regard to

the quality and purity of tone of the diapason stops. Mechanical completeness is at present a matter of course, and every organ now built, whatever its other defects with regard to tone-quality, &c., is always perfect in this respect.

## ✓ The Manufacturers' Society.

APPENDED is the Constitution of the Pianoforte Manufacturers' Society of New York, which was adopted Nov. 23, 1863. The society was brought into existence by the strikes that occurred during that fall and the preceding summer, and which being, like those of last year, successful, led the workmen into making unreasonable and exorbitant demands. The society was organized, after one or two preliminary meetings, in Itner's Hotel, corner Grand and Mercer streets, by the election of Frederick Hazleton President, and Francis Bacon Secretary. Although the society was organized in November, it did not try the effect of a lock-out until the latter part of the following February. Then the deposits required of each member, as specified in the Constitution, were actually paid in and placed in bank to the credit of the Society. Every firm of any standing closed its shop on the appointed day, and a committee appointed for the purpose, by actual inspection of the factories, saw that they were kept closed. The lock-out lasted seven weeks, and ended in a victory for the manufacturers.

CONSTITUTION OF THE PIANOFORTE MANUFACTURERS' SOCIETY OF NEW YORK.

ARTICLE I.—The name of this Society shall be "The Pianoforte Manufacturers' Society of New York."

ART. II.—The object of the Society shall be the advancement of the trade in general and the mutual protection of the members of the Society.

ART. III.—Any one in business who employs five or more workmen for the manufacture of pianofortes shall be qualified for membership on being proposed by a member and receiving the vote of two-thirds of the members present. At the regular meetings fifteen members shall constitute a quorum, but at any special meeting called by the officers of the Society, not less than two-thirds of the members.

ART. IV.—The government of the Society shall consist of the following officers, viz.: One President, two Vice-Presidents, one Secretary, three Trustees and one Treasurer. The duties of the President shall be to preside at all meetings of the Society and to call extra meetings when the exigencies of the trade require it, or upon the call of three members of the association. The first Vice-President, or in his absence, the second, shall perform the duties of the President in his absence. The Secretary shall call the roll at all meetings, keep a full and correct account of all proceedings of the same, and notify each member at least twenty-four hours in advance of each meeting of the Society. The Treasurer shall receive all ordinary dues and pay all bills passed by the Society and signed by the President. The Trustees shall receive and deposit for safe keeping in the United States Trust Company, or any other place the Society may designate, all moneys received under Article V.

ART. V.—By becoming a member of this Society each manufacturer binds himself, upon his honor, to deposit into the hands of the trustees within twenty-four hours after the money is demanded, by resolution of the Society, at a special meeting, a sum at the rate of no less than \$20 for each workman employed by him, at a forfeiture in case of non-compliance with the laws and resolutions of the Society; but it is understood that no money shall be demanded from any member unless the Society deem it necessary for the purpose of regulating the prices of labor. All moneys so deposited shall be returned to the depositors as soon as the Society shall so decide. It shall be deemed the duty of each member of this Society, in order to induce all manufacturers to join the same, to fill all vacancies occurring in their respective establishments from outside of this association.

ART. VI.—Whenever the Society shall resolve that each member shall close his factory, each member shall be allowed to retain a number of workmen in proportion to the amount of his deposit, the ratio to be determined by the Society.

ART. VII.—Regular meetings shall be held quarterly.

ART. VIII.—Each firm shall pay \$5 initiation fee, and \$1 per quarter as dues—and shall be entitled to one vote only.

ART. IX.—All officers shall be elected by ballot, and shall serve one year.

ART. X.—Amendments to the Constitution and By-Laws of this Society may be proposed by any member at any meeting—and upon their adoption by the votes of two-thirds of the whole of the members of the Society, at its next meeting thereafter, such amendments shall become a part of the Constitution or By-Laws.



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ORGANS**of every description, with all Modern Improvements,  
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gives a hitherto unattained SMOOTHNESS to the tone, while the DELICACY of the  
Viola Etheria fully equals that of the Æolina of the Pipe Organ, and the  
broad, pungent, vibrating tone of the Sub-Bass thrills like that of the  
grand double open diapason pipe. The CLOUGH & WARREN ORGAN is  
indeed a revelation of reed possibilities, and has imperative demands upon all  
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at PHILADELPHIA, 1876, and are admitted to be the  
Most Celebrated Instruments of the age.

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inventions. Orders promptly executed at very reason-  
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Manuals.

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St. George's Ch., " 4

St. Paul's M. E. Ch., " 4

Holy Innocents, " 4

Fifth Ave. Pres. Ch., " 3

Brooklyn Tabernacle, " 4

Pittsburg Cathedral, " 4

Mobile Cathedral, " 3

1st Pres., Philadelphia, " 3

St. John's M. E. Brooklyn, " 3

Trin. Ch., San Francisco, " 3

Christ Ch., New Orleans, " 3

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It is needless for us to call

attention to the general ex-

cellence of our work, as our

vast and successful busi-

ness of fifty years mani-

festly proves. We invite the

fullest inspection of our

large factory and of all

the instruments now pro-

ducing the highest satisfaction

throughout the country.



## Boston Notes.

[FROM OUR REGULAR CORRESPONDENT.]

BOSTON, March 12, 1880.

HAVING seen in a recent number of your paper an interesting account of the "First Reed Organs in America," by James A. Bazin, of Ponkapog, Mass., John and I agreed to spend an afternoon in exploring that almost unknown locality, for the sake of personal investigation, knowing that your readers would have an equal interest in the subject.

Taking the cars for Readville, we obtained a conveyance, which took us four miles into the country, around the south of Blue Hill, an eminence of 635 feet elevation, to a small village midway between Readville and South Canton, deriving its name from the Indian tribe which formerly inhabited the shores of Ponkapog Pond, and whose descendants still inhabit the vicinity in an amalgamated condition.

We found Mr. Bazin awaiting us on the portico of a goodly-sized residence, inhabited by himself and sister, near the post-office. His father was a French Huguenot, living in the Isle of Jersey, both parents emigrating to this country at the close of the Revolutionary war, for the sake of bringing up a family with independent religious and political thought. The miniature portraits of the father and mother, executed by the court painter to George III., over a century since, evince both intellect, refinement and rare beauty. The father settled in Boston and opened a hardware store on the corner of what was Brattle street and Dock Square, but, meeting with misfortune and being wronged out of his property, he moved from the city into this quiet district, and carried on the manufacture of hardware implements, living to the old age of 92.

James A. Bazin is now 82 years of age, but has the mental and physical freshness of a young man. Entering the house, we found a number of different styles of incipient reed-organs, made 40 or 50 years ago—among them a reed-organ in the form of a piano-case, with a transposing keyboard, giving the player an opportunity to play in twelve different keys, with the keyboard in the key of C. This instrument was tuned in the unequal temperament then prevailing at the time of its manufacture, and to provide for an equal flattening of the thirds in all the keys when transposed an ingenious device, automatic in connection with the transposing mechanism, was inserted—an amount of brain-work expended worthier a better cause.

Rooms upstairs exhibited relics of an inventor's mind, which formed a curiosity-shop in themselves. Mechanical devices for proving astronomical problems, models of improvements in the development of the reed-organ, which afterwards were made practical and remunerative by others. Mr. Bazin has also been interested in optical science, and was the first manufacturer of folding stereoscopes in this country. He has a revolving camera-obscura projecting through the roof of his house, giving a view of the scenery in every direction from a room below.

Descending to his workshop in the southern end of his house, we found many samples of his rare inventive genius. Here stood the first stocking-loom manufactured in this country, invented in 1812, by his brother, who died in 1860.

Mr. Bazin was the first inventor of a machine for spinning flax, the principle of which was soon after brought into general adoption by ropemakers. Added to his inventive talent, his artistic genius is manifest by the many family portraits he executed more than sixty years ago in india ink with a fine camel's-hair brush, done with the perfection of modern lithographs. Added to this a poetic faculty which easily turns given subjects into rhyme and of symmetrical measure. He was baptized in Old King's Chapel, Boston, in 1798, and is a regular attendant at the Unitarian Church at Canton Corner. Such a modest, cheerful, unrepentful old gentleman is rarely met with, possessing a spirit full of wit and humor, wondering what ails him that he lives so long and well!

Concerning the introduction of the reed-organ trade in the United States, the following statements may interest your readers:

From the Report of the Judges of the Second Exhibition of the Mechanic Association, Sept., 1839.

"C. Austin, Concord, N. H.—One Seraphine. This in-

strument not being in proper order—the lower octave hardly producing anything like musical sounds—the committee were unable to pronounce upon its merits."

Third Exhibition, Sept., 1841.

"Organ Pianoforte. An instrument with this title, constructed upon the principle of the Seraphine or Melodeon, was placed in the exhibition by the maker, James A. Bazin, of Canton, Mass., which, in the opinion of the committee, deserves much praise. Its tones are more prompt and better in quality than is common in instruments of this kind. The committee think that this instrument (if it will stand in tune, of which they cannot judge) may be used as a very convenient and agreeable substitute for an organ, to accompany the voices in church music, where it is not practicable to have an organ.—SILVER MEDAL."

The following comments are given in Mr. Bazin's own language:

In an article published in Appleton's Annual Cyclopedia for 1868, it is stated that Mr. Prescott, of Concord, N. H., began the manufacture of Melodians and Seraphines about the year 1832 or 1833, and also that Charles Austin, who worked for him in 1833, made at that time the first Seraphine he ever saw. This is a mistake, as it was not till 1836 that Mr. Prescott bought two Melodians of my make, of Jos. L. Bates, of Boston, with whom I had left some for sale. And Charles Austin, who undertook to copy them, did not, for some time, succeed in making the joints of the tilting bellows properly, and never succeeded in making the springs to throw the bellows open, like the ones he attempted to copy from. And he could not have known anything about the Seraphine till long afterwards, as one was sent, in his name, to the Mechanics' Fair in Boston, in 1839, in which all the bass notes failed to respond to the touch.

It is also a mistake to say that Mr. Peloubet was the first to tune reeds in equal temperament, as he did not begin the business until 1852; and I find, by my books, that I sold, in 1844, to T. Gilbert & Co., who were proprietors of the "Coleman Attachment," reeds which were required to be tuned in equal temperament, a method of tuning which had been introduced about four or five years before, by an Englishman who pretended that he could tune instruments so as to be perfect in every key. Well knowing that this was impossible, I only tuned instruments in this way for those whose ears had become accustomed to discordant thirds. But as this method soon became the general practice I contrived a way of flattening the third, sixth and seventh of the scale, for which I obtained a patent (No. 9,892, August 2, 1853). The reason why a contrivance of this kind has never been brought into use appears to be that very few persons can distinguish the difference between a true third and one which must invariably result from the tempered scale. But any one who will take the pains to tune all the thirds and fifths of one scale perfect cannot fail to perceive the difference in the effect.

In an article in the *Useful Cabinet* (Boston, 1808), it is recommended, in tuning instruments, to begin with the C and tune by fifths, tuning each fifth as flat as it will bear. This amounts to what is now called equal temperament. But it seems that this was not the general practice, as there is appended to this article a note by P. A. Von Hagen, who was at that time the organist at King's Chapel, advising the tuner to go back over the same keys and leave between G sharp and D sharp any imperfection that may occur; thus leaving what used to be called the wolf where it would be least likely to make a disturbance.

It is also a mistake to suppose that it was any improvement in the instrument that caused an increase in the demand for them, as it was only the fear of what Mrs. Grundy might say that prevented all but the very few who depend upon their own judgment from buying them, there having been as good-toned instruments made before Carhart's invention as afterward. Exhaustion bellows have had nothing whatever to do with the tone of the reeds, that depending altogether upon the form of the passage-way for the wind, the current of air having the same effect whether drawn through or forced through this passage.

I hope, at some future time, to present your readers with a sketch of the life of this remarkable genius, who has spent so many years of mental activity in the unappreciative quietude of country life.

WINTHROP.

## The Weber Baby Grand at a Concert.

LAST Sunday evening the public had an opportunity of hearing one of Weber's "baby" grand pianos at the Gilmore concert, in Haverly's Theatre. Until this concert a "baby" grand was never played at a public entertainment in New York, although there is one, it is said, in the Burlington Opera-house, which gives the public the greatest satisfaction. The "baby" grand can be compared favorably with the concert grand from the fact that it possesses the same round singing tone and even scale, with a clear treble and melodious bass, lacking only the power, as the result of the difference in the size of the case. Its size and beauty make it preferable to the once popular square piano. Mr. Pease played the "baby" grand, and every note he touched could be heard at the farthest end of the theatre. The popular melodies played for encores showed the great sustaining power of the piano, and proved it one of the most wonderful pianos placed before the public for years.

## Sixty Years of Piano-Making.

THE firm of Bacon & Karr, the dissolution of which occurred on March 1, and is announced to-day in another column, was, by direct descent, one of the oldest pianoforte-making firms in this city, if not in this country. Its history dates from 1820, when Wm. Dubois began the manufacture of pianofortes in the lower part of this city. The piano business, like the instrument, was then in its infancy, and it was destined to go through nearly half a century of incubation before it could bring forth such palatial warerooms as Steinway and Chickering Halls. Dubois, it should be remarked, had been a clerk with Michael Paff, who succeeded to the business of importing pianos established by John Jacob Astor, the elder, in 1789. Paff kept a piano-store at 219 Broadway. Dubois in 1815 imported pianos on his own account and had a store at 126 Broadway, not far above Trinity Church, but on the opposite side of the street. After a successful career of sixteen years Dubois, in 1836, took into copartnership with him Mr. Bacon, the father of Francis Bacon, the head of the recently dissolved firm. The name of the firm was Dubois & Bacon. It had a factory in Crosby street, between Howard and Grand streets, and a wareroom in Broadway near White street. In 1841 the firm was dissolved. Dubois continued on his own account, and Bacon took in a Mr. Raven as partner, under the firm name of Bacon & Raven, and set up a factory and wareroom in Centre street, opposite Canal street—which at that time had not been opened through to the Bowery. Under the names of Bacon & Raven and Raven & Bacon this firm continued in business for thirty years, and in its factory during that time some of the most eminent piano-manufacturers of the present day worked as journeymen or apprentices. The elder Steinway worked in this factory, where two of his sons, Charles and Henry, learned the trade. All of the Hazleton brothers also learned the trade there. While the firm was still Bacon & Raven it moved into more spacious quarters at 135 Grand street. In 1854 the elder Bacon died, and then Francis Bacon was admitted and the firm became Raven & Bacon. At that time it did a very large business, and was, in fact, the leading firm of piano-manufacturers in this city. In 1869 the wareroom was moved to the corner of Broadway and Bleecker street, in the building now occupied by the Manhattan Savings Institution. William H. Karr, who in 1840, with the late Albert Weber, entered as an apprentice into Charles J. Holder's piano factory in Spring street, near Wooster, and afterwards became a workman in Bacon & Raven's factory, was admitted into the firm of Raven & Bacon in 1864, and at Mr. Raven's death, in 1872, the name of the firm was changed to Bacon & Karr. At that time the Manhattan Savings Institution, having just purchased the building at the corner of Broadway and Bleecker street, desired possession, and Bacon & Karr, after temporarily moving back to the factory in Grand street, removed to 255 Greene street, and remained there seven years. In 1877 the factory and salesroom were transferred to their present location, No. 1,473 Broadway, just above Forty-second street.

## Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended March 9, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	14	\$865	..	..	..	..
Bremen.....	11	900	..	..	..	..
British West Indies.....	1	64	..	..	..	..
Central America.....	..	..	..	..	1	\$50
Cuba.....	1	75	..	..	..	..
Glasgow.....	2	400	..	..	..	..
Hamburg.....	10	620	..	..	..	..
Havre.....	..	..	1	\$750	..	..
Liverpool.....	37	2,068	..	..	..	..
London.....	1	153	1	900	..	..
Rotterdam.....	6	750	..	..	..	..
U. S. of Colombia.....	..	..	..	..	2	145
Totals.....	83	\$5,870	2	\$1,650	3	\$195

## IMPORTS.

Musical instruments, 202..... Value. \$22,816



Meriden, Conn. **WILCOX & WHITE ORGAN COMPANY** Meriden, Conn.

EVERY PORTION  
of these Organs is made  
in their own Factory.

The only Organs in the  
World adapted to the use  
of children, by the attach-  
ment,

**"Children's Blow Pedals,"**  
which can be instantly  
attached or re-  
moved.

Unparalleled Success,  
Largely Increased Sales,  
Highest Grade of Workmanship  
Popular Prices.

Send for Catalogue, and secure  
territory for these Popular Organs.



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Unparalleled Success,  
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Send for Catalogue, and secure  
territory for these Popular Organs.

**STRAUCH BROTHERS,**

—MANUFACTURERS OF—

**Grand, Square and Upright Pianoforte Actions,**

116 GANSEVOORT STREET,

Cor. West Street,

NEW YORK.

**WM. SCHAEFFER,**

—MANUFACTURER OF—

**Square & Upright Pianofortes**

524 & 526 West 43d Street, New York.

These Pianos were AWARDED A PRIZE at the PARIS INTERNATIONAL EXPOSITION, 1878

**C. KURTZMANN**

MANUFACTURER

**Grand, Square & Uprights,**

Nos. 106, 108 & 110 BROADWAY,

BUFFALO, N. Y.

**PIANOFORTES**

**PARLOR ORGANS.**  
**Geo. Woods & Co.'s Upright Pianos.**

HIGH GRADE INSTRUMENTS ONLY.

Cambridgeport, Mass.  
BOSTON, MASS. CHICAGO, ILL.  
54 East Tenth Street, New York.  
GEO. W. HERBERT'S PIANO WAREHOUSES.

ESTABLISHED 1824.

**HENRY ERBEN.**

**Church Organs,**

237 East Forty-First Street,  
Bet. 2nd & 3rd Aves., NEW YORK  
Builders of Trinity Church Organ, N. Y.—the largest  
in America—and nearly all the Grand Organs in the  
country; keep constantly on hand Church and Parlor  
Pipe Organs of all sizes, and with every MODERN IM-  
PROVEMENT attached.

ESTABLISHED 1877.

**THE NATIONAL**  
**Musical Instrument Manufacturing Co.**

For Manufacturing Accordeons.

FACTORY AND 154 AND 156 WEST NINETEENTH ST.,  
WAREHOUSES, NEW YORK.

**THE ALBRECHT**

Are the cheapest first-class **PIANOS** in  
the Market. Call and get prices, or send for  
Illustrated Catalogue and Price List.

**ALBRECHT & CO.**

WAREHOUSES:

No. 610 Arch Street, Philadelphia, Pa.

**THE ITHACA ORGANS**

Delight Everybody,

And are deservedly popular. Music Dealers through-  
out the world will find them a profitable investment.

Send for Illustrated Catalogue. Manufactured  
by the **ITHACA ORGAN COMPANY,**  
Ithaca, New York.

**GEO. H. RYDER,**

MANUFACTURER OF

**Church & Choral Organs.**

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BOSTON, MASS.

**HORACE WATERS & CO.,**



**PIANOS & ORGANS, the BEST MADE.** Cel-  
ebrated for Fine Tone, Superior Workman-  
ship and Great Durability. Warranted SIX  
years. Prices lower than other first-class  
makers for Cash or Installments. AGENTS  
WANTED. Send for Illustrated Catalogues.  
ORGANS \$30 upwards; PIANOS \$125 upwards,  
little used, good as new. HORACE WATERS  
& CO., Makers & Dealers, 826 Broadway,  
cor. 12th St., New York. P. O. Box, 3530.  
N.B. All genuine WATERS Instruments now  
bear the full name—Horace Waters & Co.



**Baby Grands.**

THE caprice of fashion extends even to pianos, the last corner of the domain of the arts it might have been expected to invade. For nearly, if not quite, a half century the upright piano has been the fashion in Europe, particularly in England and France, while the square piano has been the thing in vogue over here. And, now, just as the upright threatens to drive the square out of use in America, news comes that the upright is giving way before the square in England. But there are caprices within caprices, and the latest of these is the demand for the "baby" grand, or, to make the matter more plain, for a grand piano having less compass than the concert grand and occupying less room than the parlor grand. The "baby" grand, it should be observed, is thus far a square piano, but to say that it will not in time enjoy the family privilege of an upright brother might possibly be rather a rash assertion. Although quite true that the "baby" grand is the youngest fashion in the piano trade—the fashion here being less than a year old—the piano itself is apparently not an infant in years. The Chickering claim to have made diminutive grand pianos as long ago as fifteen or twenty years, but it does not appear that they applied to them the name of "baby" grand. Certainly they did not capture the public fancy to anything like the extent then that they do now. Furthermore, it appears that these pianos have had a favored existence in Europe for several years—in other words, "have been the rage" there.

As to the rise of the fashion here. Some time last spring the Steinways began to make "baby" grands, and the public began to take them, so that one manufacturer after another, scenting the demand, took up in turn the cue, until now every manufacturer in New York and Boston—and, for aught that is known, in Philadelphia and Baltimore too—is nurturing "baby" grands. There was never anything like it in the piano trade. After all, however, there may be more reason in this fashion for "baby" grands than there usually is in fashions strictly so-called. And the reason may be found in the fact that while a "baby" grand possesses much greater strength and richness of tone than the ordinary square piano, it occupies a good deal less room than a parlor grand, and costs a good deal less money than a concert grand.

**TO PRESERVE A PIANO.**—Keep it closed when not in use, to prevent the accumulation of dust, pins, &c., on the sound-board; it must not be left closed for several months or longer, but be opened occasionally, so the daylight can strike the keys, else the ivory may turn yellow. Any hard substance, no matter how small, dropped inside of the piano will cause a rattling, jarring noise. It is in every case desirable that an India rubber or cloth cover should protect the instrument from bruises and scratches. The piano should not be kept in a damp room, or left open in a draft of air—dampness is its most dangerous enemy, causing the strings and tuning-pins to rust, the cloth used in the construction of the keys of action to swell, whereby the mechanism will move sluggishly, or often stick altogether. This occurs chiefly in the summer season, and the best pianos, made of the most thoroughly seasoned material, are necessarily the most affected by dampness, the absorption being more rapid. Extreme heat is scarcely less injurious. The piano should not be placed very near to an open fire or a heated stove, nor over or close to the hot air from furnaces now in general use. Moths are very destructive to the cloth and felt used in the piano, and may be kept out of it by placing a lump of camphor, wrapped in soft paper, in the inside corner, care being taken to renew it from time to time. Many persons are unaware of the great importance of having their pianos kept in order, and only tuned by a competent tuner. A new piano should be tuned at least once every three or four months during the first year, and at longer intervals afterward.

**TO UNPACK A SQUARE PIANO.**—Take out the screws holding the lid of the box, remove the lid, take out the piano legs and lyre, remove the board across the inside box, unscrew the four boards holding down the piano in each corner. Place two benches or strong wide chairs, which should be covered with a quilt or other soft substance alongside the box where the back of the piano is, slide the piano toward the end where the legs were, about six inches; have the piano lifted out by four persons, one at each corner, and set it on the two benches or chairs on its back. Unscrew the cross-boards on each end of the bottom, and put the lyre and legs on, which are numbered 1, 2, 3, 4, for their respective places. Have the four persons lift the piano off the benches and set it down so that the four legs will touch the floor at the same time. Unlock the instrument (the key will be found tied to the lyre), remove the paper strips, and wipe off the

dust lightly with a soft silk handkerchief or piece of buckskin. The process of unpacking an upright piano consists simply in unscrewing the lid of the box, lifting out the instrument and setting it up in position.

**New Saw Filing and Setting Machines.**

THE drawings illustrate new Saw Filing and Setting Machines, for which Alfred Dolge, of No. 122 East 13th street, this city, is the sole agent. The machines are admirable in construction, and are thought to be far ahead of anything ever attempted in this line, and for ingenuity and simplicity are well worth the attention of those readers of THE COURIER who cannot leave saws alone. The Saw-Filing Machine, Mr.

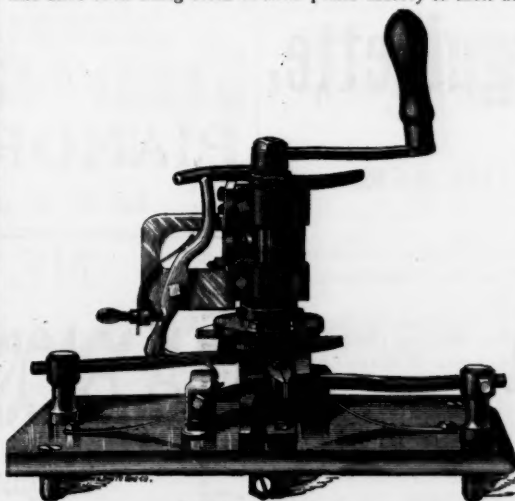


SAW-FILING MACHINE.

Dolge states, is the only Self-Feeding Power Filing-Machine now in the market, needing no attention after the saw has been placed in position for filing, being simple, compact and durable in construction, requiring no skill to operate. Its movements are easy, yet positive, and if desired it can be run by hand power. It will file circular saws up to 20 inches in diameter. Band saws from 2 to 10 teeth to the inch, and is capable of taking a blade 1 1/4 inches in width, or will file any saw that is sharpened with a three-cornered taper file, using a file from 3 to 8 inches in length. Being set to make 70 strokes per minute, it will file a 20-foot band saw, four teeth to the inch, in 16 minutes, requiring two and a half hours to do the same work by hand. Saws filed by this machine will last longer and do better work than those filed by hand, as each tooth receives the same stroke, keeping them regular, and the width of the saw always uniform.

The Saw-Setting Machine, with automatic feed, is claimed to be the simplest in existence. It will not only turn out more work than any other known, but more uniform and better work, requiring only five or six minutes to set any saw now in use. By one rotation of the crank, four blows are struck, two upon the teeth on either side, in the direction of the set, and four teeth are set in a proper and perfectly uniform manner, alternately. The arrangement is such as to adapt the force used to any blow required for the work in hand.

These machines, Mr. Dolge states, have been warmly recommended to him by Wm. Knabe & Co., of Baltimore, who have been using them in their piano factory to their un-



SAW-SETTING MACHINE.

qualified satisfaction; and after constant and severe use of them at his own saw mills he cannot but fully indorse this opinion, as he has never found anything approaching them in rapidity and precision of work, as well as adaptability to all descriptions of saws. The machines may be seen at Mr. Dolge's store, 122 East 13th street, New York, he having secured the exclusive agency for them; and also at the Piano Action Manufactory of G. P. Kelly, 113 Broadway, Cambridgeport, Mass.; and any further information desired will be cheerfully given at headquarters.

**New Patents.**

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 224,948. Foot-Guard for Lyres of Musical Instruments. David T. Peek, New York, N. Y.

No. 225,017. Pianoforte Tuning-Pin Lock.—Levi W. Norcross, Fort Worth, Tex.

No. 225,090. Combined Pianoforte and Organ.—John T. Wright, Glasgow, North Britain.

**NOTES AND ACTIONS.**

...James M. Marshall, of Huntington, Ind., was in this city on Monday.

...Boston manufacturers are said to be all, more or less, nervous on the subject of strikes.

...S. T. Bissell, the Decker Brothers' agent, at Hartford, Conn., was in this city on Thursday.

...C. H. Bowker has retired from the firm of S. R. Leland & Co., music dealers, of Worcester, Mass.

...G. W. Lyon, of Lyon & Healy, Chicago, started for home via Washington on Tuesday evening.

...Sohmer & Co., in view of the approaching lock-out, are filing their numerous orders instead of filling them.

...B. Shoninger & Co., musical instrument dealers, of Springfield, Mass., have sold out their business to R. Burt.

...W. J. Dyer, of Dyer & Howard, Steinways' agents in St. Louis, arrived in this city on Tuesday.

...Mr. Dyer, of Dyer & Howard, St. Paul, Minn., musical instrument dealers, was in the city this week.

...Robert Ward & Son, piano dealers, of Buffalo, N. Y., have had a judgment for \$273 rendered against them.

...Roderick Burt, music and musical instrument dealer, of Springfield, Mass., has mortgaged his stock for \$1,200.

...Bacon & Karr, piano manufacturers, of this city, have dissolved copartnership. Francis Bacon continues the business.

...The reports published in some of the daily papers that Steinway & Sons offered to compromise with the strikers are untrue.

...Frank A. Stratton, son of John F. Stratton, of 55 Maiden Lane, is to be married next week to a Miss Hartye, one of Brooklyn's belles.

...C. C. De Zouche, music dealer, of Montreal, has taken John L. Lamplough into copartnership with him, and the name of the firm is De Zouche & Co.

...Mr. Nelson, of Winters & Nelson, Chattanooga, Tenn., was in the city purchasing goods this week. He reports the musical instrument business brisk in his locality.

...J. P. Hale has just returned from a maple-sugar boiling at his birth-place in Franklin County, Mass. He also turned the trip to account by attending to some business in Boston.

...J. P. Hale has issued a large and attractive catalogue containing an engraving and description of his main factory in 35th street, near Tenth avenue, and well-finished cuts of the different styles of pianos made by him.

...The strikes have already begun to have a disastrous effect upon the piano business in this city. Two of the largest New York manufacturers have just made arrangements to have their cases made in the East.

...H. C. Cook, in his recent pianoforte recitals at Mackie's concert and music rooms, Rochester, used the Hazleton piano, and wrote to Mackie & Co. as follows: "I consider the Hazleton pianos superior to any manufactured, either in this country or in Europe."

...On Thursday last, Hallett, Davis & Co.'s factory, together with all of the unfinished stock on hand, was sold at auction. It is asserted on good authority that a stock company has been formed, composed of Boston capitalists, who will carry on the business under the old firm name of Hallett, Davis & Co.

...Chickering & Sons are running their factory in Boston to its fullest capacity day and night. They are taking on additional help daily. On Wednesday a telegram was received at the New York office from E. Cluett & Sons, of Troy, N. Y., calling for the immediate shipment of ten pianos, but Mr. Chickering was unable to fill the order.

...E. P. Olshausen & Co., musical instrument dealers, of St. Louis, have admitted John A. Kieselhorst, Jr., to copartnership, and changed the name of the firm to Olshausen & Kieselhorst. Mr. Kieselhorst was in New York on Monday last, and later in the week he went Boston. Mr. Olshausen is a son of the former editor of the St. Louis *Wuestliche Post*.

...Alfred Dolge, the enterprising piano felt and sounding-board manufacturer, has issued a new catalogue and price list of unusually attractive appearance. It is a handsomely printed octavo, with an excellent lithograph, without, of the Dolge felt and saw mills at Brackett's Bridge, and, within, an inviting array of figures indicative of Mr. Dolge's prices; also the gratifying information that the Brackett's Bridge Mills turn out 38,000 sounding-boards annually. It is well known to the trade that Mr. Dolge sells only the best materials procurable in any market.

...Kitching Brothers' wool circular for March, 1880, says: "The wool market everywhere at present appears to be in a strong and healthy position. Stocks are light, the consumption very large, and prices during the past month have been steadily advancing, or remained firm, on all descriptions. Of no kind is there even a fair supply, excepting Donaskoi, and of this not more than sufficient, even if enough, to carry us through until the next clip is available. Prices are likely to go higher before then. The markets of Europe are all poorly supplied with stock; and a continued advance is looked for."

# PALACE ORGANS.

**The Best in the World!!**

READ THE FOLLOWING LETTER FROM

**REV. HENRY WARD BEECHER.**

BROOKLYN, N. Y., October 23, 1879.

J. B. WOODFORD, Esq., Secretary Loring & Blake Organ Company—

DEAR SIR:

The Organ which you have built for my house at Peekskill was a great surprise and gratification. I perceive now that I had not kept pace with the improvements in Cabinet Organs. The quality of the various stops in this instrument is exceedingly sweet, with timbre wholly different from the old reed organs, and approaching the quality of a fine pipe organ.

The case is a work of art, and even if it had no interior, as a mere piece of furniture, its combination of colors, of woods, and its delicate and artist-like carving would make it the pride of any parlor, as it certainly is of mine. Convey to the workmen who have so skillfully carried out your designs my recognition and my thanks. Accept also for yourself and the other officers of your corporation my very high appreciation of your ability as organ builders.

Very truly yours,

HENRY WARD BEECHER.

The Organ which drew forth the above flattering testimonial, although encased in one of the most elegant specimens of Cabinet work that was ever produced, was fitted up with an action from our regular stock, and was, so far as its interior was concerned, no different in construction from the organs that we ship every day. The Palace Organs are awarded the preference by connoisseurs, as they furnish the highest obtainable standard in the art of reed voicing, and they are preferred by the trade because they are sold at a lower price than any other strictly first-class Organ in the market.

**The Loring & Blake Organ Company,**  
WORCESTER, Mass., and TOLEDO, Ohio.

## J. P. HALE

Is making 100,000 of those splendid **NEW SCALE UPRIGHT and SQUARE PIANOS** for the Trade, at HALF-PRICE. They are the only HALF-PRICE PIANOS made that have stood different climates successfully for the past twenty years.

Call and see them at **THIRTY-FIFTH STREET and TENTH AVE., New York.**

## The Marvelous Orguinette.

THE MUSICAL WONDER OF THE AGE!

Guaranteed to give more satisfaction for the money than any other Musical Instrument ever manufactured.

The Orguinette is destined to be found in every household in the civilized world.—*A. V. Trade Journal.*



Any one can perform on it without musical knowledge, producing the most soul-inspiring music, besides being able to perform all the latest and most popular airs. Sacred music, Operatic airs, Hornpipes, Reels, Waltzes, Polkas. It is perfect in execution, surpassing the most finished and highly educated performer. Excellent in Tone, Simple in principle, Durable in every part, it is unlimited in its variety of tunes. It is a marvel of cheapness and the KING of musical instruments.

**CABINET ORGUINETTE.**

Our Latest Departure.  
**A CHILD CAN PERFORM ON IT.**

Send for Catalogue.

**THE MECHANICAL ORGUINETTE CO.,**

No. 11 East Fourteenth Street, New York.

WESSELL, NICKEL & CROSS,

MANUFACTURERS OF

—Grand, Square and Upright—

**PIANOFORTE ACTIONS,**

Nos. 457, 459 and 461 West 45th St., cor. Tenth Ave., New York.

NEW ENGLAND

## CABINET ORGANS

Magnificent New Styles for 1880.

**SPECIAL CIRCULAR TO DEALERS.**—The Unparalleled Increase in the Sales of the New England Organs during the past twelve-month throughout the United States and in foreign Countries demonstrates the justice of the

Many High and Golden Awards and Thousands of Voluntary Testimonials they have won, after the most Critical Trials, in Competition with the most ambitious rivals.

Illustrated Catalogues and Testimonial Books mailed free on application to the

**NEW ENGLAND ORGAN COMPANY,**

Chief Offices, Marble Building, 1299 Washington St., Boston, Mass.



# J. W. BRACKETT A Specialty: PEDAL PIANOFORTES.

WAREROOMS AND FACTORY,  
Boston, U. S. A.

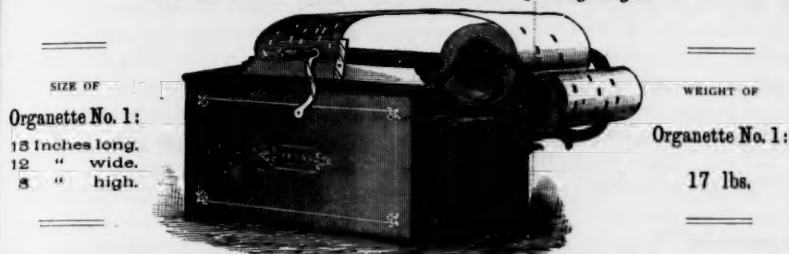
## GABLER GRAND, SQUARE AND UPRIGHT PIANOS.

ESTABLISHED 1831.

THE BEST PIANOS MANUFACTURED.  
Factory and Warerooms, 220, 222 & 224 East 22d Street, New York.

## The McTammany Organette.

The Greatest Musical Invention of any Age.



It is the most self-acting instrument made, possessing TWELVE points of excellence over all other instruments of its class. It is twice the size and THREE times the weight of any other Organette made. Its reeds are double size. Its bellows has three times the capacity, consequently it has more than double the power of any other Organette. The air does not pass through, under or over the paper in getting into the bellows; no wheezing noises are heard from the instrument, neither are the tones begun or ended flat, as is the case where the paper acts as a valve. The instrument has a valve with two springs, as in the ordinary Cabinet Organ. The valves are opened by a reel; consequently the pressure does not come on the paper. The action is simple and cannot be affected by the atmosphere, and will outlast an ordinary Cabinet Organ. It is not necessary to turn fast to play quick music. This instrument is not a toy; it requires no skill in the performer, and any child old enough to use hands intelligently can play it. The range of music is absolutely unlimited, from the gravest psalmody to the most inspiring compositions.

**PRICES.** No. 1. BLACK WALNUT CASE, 14 REEDS, including six pieces of music ..... \$10  
No. 2. Same as above, with additional reel attachment for holding music ..... 14

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# Musical & Sewing Machine Courier.

—A WEEKLY PAPER—

DEVOTED TO THE INTERESTS OF

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NEW YORK, SATURDAY, MARCH 13, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and sewing-machine trades. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

OUR Boston correspondent gives this week an interesting account of a visit to James A. Bazin, the venerable organ-builder, of Ponkapog, Mass., whose valuable paper on the "First Reed Organs in America" was published in this journal some weeks ago. To be eighty-two years old and yet retain the mental and physical freshness of youth Mr. Bazin must certainly have tuned his mind as well as his organs in the equal temperament that he talks about. Besides correcting some errors fallen into by Appleton's Annual Cyclopaedia, the talk with Mr. Bazin presents a pleasing picture of an active contributor to the enjoyment of his fellow-men resting in the autumn of his days under his own vine and fig-tree, and enjoying the fruits of his spring and summer labor.

THERE never was a more complete exhibition of the deplorable readiness or sheep-like tendency of many men to be misled, we ought to say driven, by a few men than is now offered by the piano-makers of this city. Six hundred men have stopped work, given themselves up to idleness, deprived themselves of a steady income and subjected their wives and children to deprivation, if not actual want, only because two or three individuals who seek nothing but personal aggrandizement ordered them to strike; and having struck, although anxious to return to work and secretly chafing under the restraint imposed on them, they are afraid to return to work because the union says they must not. Probably when they have suffered a good deal more personal discomfort and pecuniary loss they will begin to realize that a union, to be worth obeying, must be beneficial to its members and not alone to its president and secretary.

IN another column we print an account of the origin of the Pianoforte Manufacturers' Society, and its constitution. An idea of the strength and combative force of this Society may be had from the fact that each member is required to pay into the treasury \$20 for each workman in his employ. As there are about 4,000 workmen in the employ of the different manufacturers at this time, the Society will enter into the approaching lock-out with very nearly, if not quite, \$80,000 in its treasury. It is greatly to the credit of the Society that, while possessing great power, it has always used it without abusing it, and has been governed from the first by a remarkable spirit of conservatism. In 1864 and in 1872, as at the present time, it refrained from using extreme measures with the men until the men, by running to extremities, virtually prescribed for themselves a remedy in keeping with the disease. It will be observed that Mr. Hazleton has always been President of the Society. Mr. Bacon, the first Secretary, resigned in 1872, and was succeeded by the late Albert Weber; and at the meeting in

December last, the first held since 1872, the present Mr. Weber was elected to fill the vacancy caused by the death of his father.

IF any sewing-machine company has latterly been in the habit of encouraging, or even tolerating, visits from so-called sculptors, we doubt if they will feel inclined to do so any longer after reading the history of the Howe statue, which we publish to-day. Indeed, we rather suspect there will be a general taking down of an old and useful placard and the substitution for it of another, with an additional word inserted, to make it read as follows: "No peddlers or sculptors allowed on these premises." That an individual should "want to," before he dies, "make a statue so that 'he' can have that honor," is, perhaps, natural enough, though the admission is apt to throw some doubt on his love of art for art's sake, but that a corporation which derives no benefit from his thirst for glory should be compelled to pay \$20,000 toward slaking that thirst is not strictly according to the rules of either political economy or ethics. It is as difficult to understand how a court of equity can compel payment for an article which all competent judges agree in condemning as worthless, as it is to understand how an ambitious and really soaring soul can expect to climb to everlasting fame by a statue whose pantaloons were such as no human being was ever seen to wear.

### A REVIEW OF THE STRIKE.

SINCE the last issue of THE COURIER there has been no change in the State of affairs between the piano-makers and the manufacturers. The strikers at Steinways' being completely under the lash of the selfish and domineering union leaders, have refused to avail themselves of the opportunity offered by the manufacturers to avert a lock-out, and still remain on strike, although a majority of them are really anxious to return to work. Several reports have been circulated during the past week, evidently by the union leaders, to the effect that the Steinways were trying to compromise, but that the men refused their offers. This is all brag and balderdash. The Steinways have no power now to compromise if they had the will, which they have not, the deciding power having been delegated to the Pianoforte Manufacturers' Society, and this body, it is well known, has pronounced against a compromise and for a lock-out. At the present writing, then, the likelihood is that on Monday morning next every pianoforte manufacturer of any consequence will close his factory, and very nearly 4,000 workmen will find themselves out of employment, to remain so until they signify that they have had enough of striking.

As the strike may therefore be said to have reached the culminating point, a review of its rise and progress may be profitably undertaken. During the winter and spring of 1879 the piano trade began to show signs of revival, and although the workmen had been kept in constant employment all through the previous years of trying business depression, they at once began to show symptoms of a disposition to strike. At first little attention was paid to the matter by the manufacturers. They beheld the signs, but heeded them not, being pretty fully occupied in laying their plans to meet the active demand they perceived in the future. The men did not begin without deliberation, and the adoption of a well-laid plan to operate against the manufacturers separately and in turn. The first blow was struck at Kranich & Bach, who then—early in June last—were preparing to move into their new and handsome building in Twenty-third street, near Second avenue. On the morning of June 7, or thereabouts, Mr. Bach, just after entering his office, was surprised by the appearance of eight of his workmen in a body, and his surprise was not a little increased when the spokesmen informed him that they constituted a committee sent to demand a 20 per cent. advance of wages, and present the alternative of a strike. Mr. Bach called his partner, and, after a short consultation, the demand was refused. Within an hour eighty men—almost every hand in the factory—had stopped work. At this time the average wages of the men was something over \$11 per week, and some hands were earning \$20. The firm fought the strike

stubbornly for nearly three months, but they stood alone, while the strikers were supported in idleness by the workmen in the other piano factories. On the first of September the firm compromised at 15 per cent. advance. The next morning one of the workmen said to Mr. Bach: "We have conquered. You will not be the only one to suffer. By this time next week there will be another strike, which will continue until every factory in the city has increased the men's wages." During the week following Steinway & Sons, having ascertained that their men contemplated a strike, staved it off by advancing the men's wages 10 per cent. The next move was on George Steck & Co., of whom an advance of 15 per cent. was demanded and obtained. Decker Bros. were then forced to make an advance of 10 per cent. to avert a strike, and Sohmer & Co. had to follow suit. All this in one week. On September 13 an advance of 15 per cent. was demanded of Lindeman & Sons, and the firm replied that if the advance was generally acceded to by other firms it would not hold out. On the 16th the greater part of Hale's men struck for 15 per cent. advance. About this time William Schaefer and Calenberg & Vaupel, fearing breakers ahead, voluntarily increased the wages of their men. Weber's men struck in a body on September 17. By the 27th Hale had compromised, and the only manufacturers still resisting the demands of the men were Weber and J. & C. Fischer. Fischers' men had struck on the 24th for an indiscriminate advance of 10 to 15 per cent. During the same week Billings & Co. acceded to the demands of their men for an advance of from 10 to 15 per cent. During the week ending October 4 Weber's men returned to work, although Mr. Weber said he had not given way to their demands. On the 13th of October the men of Haines Brothers struck for from 12½ to 20 per cent. advance. Before this, however, Steinways' blockers and case-makers had threatened to strike, and thereby secured a second advance of wages, and Fischers' men had returned to work, the firm having granted the advance required. On the 11th James & Holmstrom's men struck for 10 per cent. advance, and got it after being out two or three days. Haines Brothers held out for over four weeks, but were forced at last to give in. This happened about the middle of November, and since then, until the breaking out of the strike at Steinways' on February 13, there have been no open strikes, although the men have lost no opportunity to secure further advances of wages, and have resorted to doing as little work as possible in a given time, and various other devices to annoy and perplex their employers. In all of its leading features, as to season of beginning, plan of operations and final culmination, this strike bears a remarkable resemblance to that of 1864.

### THE MANUFACTURERS' LAST MEETING.

ANOTHER meeting of the Pianoforte Manufacturers' Society was held at four o'clock yesterday afternoon, to consider the question of the lock-out. The meeting was very full and very harmonious in its transactions. As the time allowed the strikers to return to work did not expire until this afternoon, twenty-four hours later than the time of the meeting, no definite action could be taken; but the meeting, by a unanimous vote, reaffirmed the previous determination of the society to lock-out on Monday morning next, if the strikers do not yield before this evening. After resolving to hold another meeting on next Monday afternoon, at three o'clock, the meeting adjourned. Among those present were William Steinway, Hazleton Bros., Albert Weber, J. & C. Fischer, Haines Bros., J. P. Hale, Ernest Gabler, Kranich & Bach, George Steck, James & Holstrom, C. D. Pease & Co., Sohmer & Co., Billings & Co., W. E. Wheelock, C. H. Behning, Decker & Son, F. G. Smith, Chambers Bros., and Francis Bacon.

It may be added, in this connection, that about three hundred of the strikers assembled on Thursday evening and expressed their willingness to return to work, but the ringleaders of the union packed the meeting with outsiders and outvoted them. One thing is certain—if the strike does not collapse to-day there will be a general lock-out on Monday morning, and, in that case, a COURIER EXTRA will be issued on Monday afternoon, giving a full account of it.



# SEWING MACHINE TRADE.

## Relation of Interfering Inventions.

H. E. PAINE, Commissioner of Patents, on February 28 last, decided the motion of Banks vs. Snediker for dissolution of interference concerning the patent of a button-hole sewing-machine, by affirming the decision of the Acting Commissioner refusing to dissolve the interference. The interference originally embraced three issues, viz.:

1. A sewing-machine attachment in which a pivoted spring-lever having three arms, as described, is combined with a needle-carrying slide and an arm or lever for acting on and being acted on by the spring-lever, as set forth.
2. The combination of a needle-bar and its block, having a slide and lever, with a plate carrying a pivoted spring-lever with three arms, as specified.
3. In a sewing-machine attachment the combination of a retaining-spring, pivoted tappet, needle-carrying bar, stock, arm, and devices for operating said tappet, substantially as and for the purpose described.

Snediker moved a dissolution of the interference as to the first and third issues March 21, 1879. The Examiner of Interferences dissolved the interference as to the first issue, but overruled the motion as to the third. On appeal by Banks his decision dissolving the interference as to the first issue was affirmed by the Acting Commissioner. No appeal was taken by either party as to the third issue.

On September 12, 1879, Snediker moved to dissolve the interference as to the second and third issues. The Examiner of Interferences granted the motion as to the second issue; but he overruled it as to the third, on the ground that the question was *res judicata*. On appeal the Acting Commissioner reversed the decision of the Examiner of Interferences dissolving the interference as to the second issue, on the ground that the first clause of the second paragraph of (old) Rule 59 prohibited the dissolution of an interference after it had been finally declared. He affirmed his refusal to dissolve the interference as to the third issue on the ground that the question was *res judicata*.

On motion for a rehearing Commissioner Paine decided that Rule 59 did not prohibit motions for interference at any stage of the proceeding, and, therefore, granted a rehearing of the appeal. His attention was not then called to the fact that the motion to dissolve was, as to the third issue, a repetition of a former motion which had been duly decided.

The following are the main points of the Commissioner's decision:

1. Two motions for the dissolution of an interference based on the same ground cannot be entertained by any tribunal of the Patent Office. If either party is dissatisfied with the adjudication of the first motion, he may have recourse to an appeal or to a motion for a rehearing, but not to a new motion.
2. Where two combinations producing the same effect are identical, except as to a single element, which is present in the one but wanting in the other, a case of interference arises, because the latter combination, if first invented, will anticipate and defeat the former.
3. The inventor of the combination embracing the smaller number of elements cannot extricate his application from the interference, except by disclaiming the other combination.
4. The relation of two interfering inventions to each other must, in contemplation of the law, always be either that of (1) identity, or (2) equivalence, or (3) specific difference, or (4) generic difference. In the first two classes of cases the earlier is absolutely fatal to the later invention; in the fourth it presents no obstacle to the patent ability of the later invention; in the third the prior invention is no bar to a specific patent for the later invention, subject to a generic patent covering both species.
5. Where several parts, A, B, C, and D, are so connected in a machine that A, B, and C co-operate to produce one definite result and C and D co-operate to produce another definite result, and all parts coacting produce an effect which is the resultant of the others, the sub-combinations, as well as the entire combination, if novel and useful, may be claimed and patented, although neither one of the sub-combinations is actuated by power communicated through the other. It is not necessary, in order to make either sub-combination legitimate, to include the parts which connect it with the power actuating the machine.
6. A combination is patentable if it takes up the result or effect produced by another part of the mechanism and impresses upon that result a new character or form, or adds to it a new result.

## For Extending the McKay Patents.

ON Saturday last, at Washington, the Congressional Committee appointed for the purpose, gave a third hearing on the petition for special legislation to secure to the McKay Sewing-Machine Association a continuation of its patents. It was stated in the course of one of the previous hearings that ninety-five per cent. of the firms paying royalties for the use of the McKay machines are in favor of renewing the patents. The McKay Company has been most judiciously managed, and its conduct toward the shoe manufacturers has generally been so wise and just that very kindly sentiments are entertained toward it. Many are of the opinion also that the machines would be so much better taken care of if controlled by the patentees as to repay the expense of the royalty. Just now there appears to be sufficient confidence in the ultimate success of the petitioners at Washington to have caused the McKay stock to advance from \$30 to \$46 per share—the par value of the stock being but \$10.

## The Weed Sewing-Machine Co.

THE works of the Weed Sewing-Machine Company at Hartford, Conn., cover two acres of ground. The following sketch of the company and its machine have recently appeared:

The Weed Company has been manufacturing sewing-machines since 1866. It was the first to apply to this manufacture the principle of interchangeability of parts, and at an early day began to use forgings to a very large extent in place of cast or malleable iron. In all its sewing-machines steel and forgings are used wherever possible, great care being taken that adjoining working surfaces be of metals of different nature, thereby causing least wear from friction, and provision being made for the taking up of lost motion wherever such may occur from long continued strain. Direct crank movements are the main principles of its machines—gears, springs, and cams being eliminated, thereby securing positive yet easy action. The shuttles used in the Family Favorite and General Favorite machines are alike, carrying over fifty yards of coarse thread, having only one hole through which to pass the thread. The automatic bobbin winder is an especial feature of the Family Favorite machine, being patented and applied solely to it. Smoothly and evenly filled bobbins are a necessity for nice stitching, and this simple contrivance secures this end without trouble to the operator. All the modern improvements, such as "loose fly-wheel," "casters in stand," "rubber socketed hinges," "adjustable balance-wheel shaft," "needle sockets," "self-acting tensions," &c., are incorporated in this machine, while, of course, the never-ending variety of attachments are as applicable to it as any other.

While it is not the purpose of this description to institute a comparison of the merits of the Weed machine with those of others in the market, it is not out of place to call attention to the special features to which the company principally attributes the deserved popularity of their machines. Four styles of machines are made, the "People's Favorite," the "Family Favorite," and two styles of the "General Favorite," the first being the lowest priced, while the two latter are more especially intended for manufacturers, tailors, shoemakers, &c. All of these are alike distinguished for their simplicity of construction and perfect balance of parts; which renders them very unlikely to get out of order and reduces to a minimum the expense of repairs. The company claims that the latter class of machine is capable of being run at the rate of 800 stitches to the minute on leather work, and 1,250 stitches a minute on cloth, but in a New York factory the "General Favorite" is run on calf-skin uppers for men's shoes at a considerably higher speed than the company claim. All the machines make an elastic lock-stitch, the loop being formed in the centre of the material; the "feed" is either drop or wheel feed, as customers desire, and the tension can be so easily regulated as to afford some of the advantages of an

automatic tension. A special merit is also claimed for the superior work which this machine will do in the use of cotton or linen where silk had heretofore been employed—a point in regard to which manufacturers have experienced no little difficulty, as cotton, with what is called a "silk finish," where the stitches can be seen, is now used to a great extent in place of silk.

The Weed Company is also the sole manufacturer of bicycles for the Pope Manufacturing Company, of Boston, which controls the patents for the United States on this specialty.

The great point in the manufacture of bicycles is to secure the maximum of strength with the minimum of weight, and the bicycle, as now made, is a splendid specimen of American workmanship. "American," because American mechanics have brought it to its present state of perfection; in England it is made in a number of factories, where most of the work is done by hand, and no one establishment has taken hold of the work in earnest, as is now being done at the factory of the Weed Sewing-Machine Company. Here the same thorough and costly preparation as has marked their perfecting of the machinery for the manufacture of sewing-machines is now evinced in its bicycle manufacturing department.

## The Singer in South Africa.

THE Elizabeth, Cape Colony, S. A., *Advertiser*, in speaking of the Singer, says: "The steady but increasing sale of these admirable sewing-machines in the colony has surpassed the most sanguine expectations of Mr. Walker, the energetic Manager here of 'The Singer Manufacturing Company,' especially since the branch in Queen street has been opened. It is a great convenience for purchasers of these machines to be enabled to refurnish any portion that may be lost without the trouble of writing to England, which they can do by visiting the depot in Queen street, as every part can be obtained or repaired there, and to all customers lessons in working the machine are given gratis."

## The Largest Ball in Orange.

ORANGE, Mass., March 6, 1880.

To the Editor of The Courier:

THE greatest event of the social season here was the ball in Putman Hall last night, given under the auspices of the employees of Johnson, Clark & Co., manufacturers of the "New Home" sewing-machine. The weather was delightful, and the music, furnished by Brown's Band of Boston, was most excellent. Nearly two hundred couples met to join in the festivities. Supper was served by A. P. Putman, of the Putman House, and all was as merry as merry could be. It was decidedly the largest party ever given in Orange, and a perfect success in every particular.

TERPSICHOE.

## Obituary Notes.

CARLOS DE GARCIA, the man who was so badly injured at the fire in the Domestic Sewing-Machine Company's woodwork factory on last Tuesday week, died in Bellevue Hospital from the effects of his injuries on the following Friday evening. The funeral took place on last Sunday and was largely attended by his fellow-workmen and friends. Mr. De Garcia was not the engineer of the factory, as he has been called by several of the daily papers, but was a master mechanic and employed to exercise a general supervision over the machinery in the factory. He had been in the employ of the company for something more than a year, and was highly thought of by Mr. French, the superintendent of the factory. He leaves a widow and three daughters.

THE body of Superintendent Valentine, of the Glasgow factory of the London Howe Manufacturing Co., whose death in that city was announced by cable in THE COURIER of February 21, arrived in New York early last week. It was conveyed at once to Bridgeport, Conn., and buried there on Friday, March 5. The funeral was attended by a large number of the employees of the Howe factory, in which he had formerly been an inspector.

—In the case of the Singer Manufacturing Co. vs. Decker et al., lately tried in the United States Court for the Northern District of Illinois, before Judge Blodgett, judgment was rendered recently in favor of the defendants. A. Decker was for many years a very successful agent for the Singer Manufacturing Co. at Kankakee, Ill., but is now selling the White, in which he is doing a good business.

1,985,000

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ANNOUNCE THE COMPLETION OF THEIR NEW

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The New York City agency of the Wilson machine has not, as a paragraph lately printed may seem to imply, been at any time under the control of John Thornton & Co. This agency has always been under the direct control of the Wilson Machine Company, although John Thornton & Co. were allowed to manage the sale of the machine in New York State outside of Brooklyn and this city, and in certain other territory, and this it is that is to be withdrawn from their hands.

**An Invasion From Canada.**

R. M. WANZER & CO., who began the manufacture of sewing-machines at Hamilton, Ont., in the year 1858, are about to introduce their machine into the United States. By enterprise and attention to the wants of the trade, and the adoption of all the latest improvements in sewing-machines as soon as they had been thoroughly tested, R. M. Wanzer & Co. secured a trade in Canada, Europe, and other foreign countries second to none. At the same time they have secured for their sewing-machine a full share of honors at the hands of competent judges. Their latest product, the "Wanzer C," is the result of several years of careful experimenting, and before introducing it to the public it has been put to the most severe tests, which proved that for easy running, noiselessness, range and beauty of work, strength and durability, it has no superior. The mechanical movements of the "Wanzer C" commend themselves to all who understand what constitutes a good sewing-machine, the use of cogs, cams and such other old-fashioned devices as cause sewing-machines in which they are used to run hard and make a disagreeable noise, having been carefully avoided. The machine is tasteful in design and finished and ornamented in the best style. R. M. Wanzer & Co. have lately established a factory at Buffalo, N. Y. This factory is a branch of their extensive establishment at Hamilton, and it will be used for putting together and finishing machines for the American trade. The general office is at No. 92 Broadway, Buffalo.

**What Mr. Willcox Says.**

A REPRESENTATIVE of THE COURIER dropped into the show-rooms of the Willcox & Gibbs Sewing-Machine Company, at the corner of Bond street and Broadway, and found Francis Willcox in earnest conversation with one of the salesladies connected with the establishment. Mr. Willcox came forward and cordially shook him by the hand.

"Any news this week?" inquired the reporter.  
 "No; nothing startling."  
 "Any agents in town?"  
 "Agents! We don't have any agents."  
 "No agents; how is that?"  
 "Well, to tell you the truth, we can't get any. It don't pay an agent to handle our machines."  
 "How do you account for it?"  
 "The other companies are all down on us, and talk about our old rip-stitch to such an extent that we have been compelled to establish our own agencies all through the country and pay our men stated salaries."  
 "How does that plan work?"  
 "First-rate, so far. We are selling a great many machines."

The people who purchase our machines all belong to first-class families, and pay us a good price. Ours are the highest-priced machines in the market. It is a remarkable fact, and yet it's true, that a large majority of the wealthiest people in this country will use our machine and no other, while thousands of the poorer class will have nothing but a lock-stitch. Now, if there was any objection to our stitch, I should suppose the wealthy class would be the first to make an objection; but they all like it. We are doing a good business, and making money, and I think will manage to keep house, notwithstanding all the companies and trade papers are down on us. Why, one sewing-machine paper—I forget the name of it now—spoke of our machine as 'a rip-stitch instrument,' not even allowing that it was a sewing-machine at all. But I think we will manage to live, notwithstanding all their opposition."

**The Howe Statue.**

CONCERNING the bronze statue of Elias Howe, Jr., for which, as was briefly announced in the last number of THE COURIER, the Court of Common Pleas has recently decided that the Howe Sewing-Machine Co. must pay Salathiel Ellis, the maker, \$13,000 in addition to something over \$7,000 previously obtained by him from the late Levi S. Stockwell, son-in-law of Mr. Howe, and at one time treasurer of the Howe Company, the following extracts from the testimony of John Taylor Johnston, Richard M. Hunt and J. Q. A. Ward, will prove interesting. These gentlemen were designated to pronounce as to the fitness of the statue for a place in Central Park by Salem H. Wales, who at that time (early in 1874), was president of the Park Commissioners. No more competent judges of art can be found in America. In their report to the Park Department they say: "While the statue indicates a commendable correctness in the simplicity of its treatment, yet the lack of experience evinced in the modeling fails to give it the proper artistic qualifications to entitle it to a position in the Central Park, where all works of art should be not only interesting in subject, but of sufficient artistic to be in keeping with its educational intention."

In his testimony before the referee in the suit Mr. Johnston says: "The statue was decidedly inferior. I considered the position of the statue as faulty; the execution of the legs as very faulty, and the execution of the arms as very faulty. The pantaloons were such as you never saw on a human being. I could not imagine him with such pantaloons on, or with such a coat. What was meant by the phraseology of the report was to let the old man down as gently as possible. We condemned the statue entirely, and we wanted to say as little as we possibly could that would hurt his feelings."

Mr. Hunt, who is the President of the New York Chapter of the American Institute of Architects, testified: "I should rather preface my remarks that it is rather difficult to give the details of a thing I saw five years ago; all I can give is the impression it made on my mind, which is a very distinct impression; it was lousy, almost a deformity; but in the details in the carrying it out, it represents to my mind a thing that might have been done in dough or something to that effect, and it being also a statue in bronze rather than in marble, for instance, there was none of the peculiar—well, what we call sharpness in detail, which you get in metal, but which you do not get in stone or marble."

J. Q. A. Ward, the well-known sculptor, testified: "I did not consider it a good statue; it was rather roughly modeled. I didn't think the statue was properly posed; I didn't think the treatment of the drapery was good."

Levi S. Stockwell, who, Ellis claims, ordered the statue, testified as follows: "In the spring of 1872 Mr. Ellis was doing some work for us in the office fixing up plaster Paris busts. Mr. Ellis asked me what I thought of a statue of Elias Howe. I said I had never given it a thought. He wanted to know if I thought he could make one. I said I didn't know. I asked him if he had ever made a statue, and he said no, and I said, 'I don't know why you should propose it.' He says: 'Stockwell, I can show you what I can do; I can make a statuette.' 'Now,' says I, 'Mr. Ellis, you do all this yourself; I don't want a statue, and I don't know what to do with one.' 'Well,' says he, 'I want to, before I die, make a statue so that I can have that honor as well as I have received honors for making medallions.' He went away, and used to come in the office occasionally to see us, as he often did, and said he was working on a statuette, I think, at Mr. Paige's studio, and after a time—I don't know exactly how long, whether it was two months or three months—he brought in the office a statuette. 'Well,' says I, 'that is very well.' Says he, 'Now we ought to have a statue.' I said, 'I don't want any statue.' He says, 'Mrs. Paige suggested to me that there ought to be a statue of Elias Howe in Central Park, and she thinks if there was a proper call made it would be subscribed for by the ladies of the country in one dollar subscriptions.' I said, 'Mr. Ellis, so far as that is concerned, I don't know anything about it, and will do nothing about it. I don't want a statue; it would not be right for the Howe Machine Company to have a statue made. A thing of that kind must be made entirely outside.'"

—An agency of the new "Household" Sewing-Machine, made by the Providence Tool Company, is about to be opened in Boston.

**New Patents.**

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 224,993. Cabinet for Sewing and other Machines.—George W. Burgess, Skowhegan, Me.

No. 225,131. Hand-Power for Sewing-Machines.—George P. Herndon, Rome, Ga.

No. 225,150. Sewing-Machine Treadle.—D. Leib, Columbus, Ohio, assignor of one-half of his right to George Newton Dewey, same place.

No. 225,191. Motor for Sewing-Machines.—Robert Whitehill, New York, N. Y.

No. 225,199. Machine for Sewing Button-Holes, Over-Seaming, &c.—William M. Smith, Philadelphia, Pa., assignor to Charles H. Crawford, New York, N. Y.; said Crawford assignor to C. E. L. Holmes, same place.

**Table of Exports.**

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of sewing-machines from the port of New York for the week ended March 9, 1880:

Exported to.	No. of Cases.	Value.
Antwerp.....	68	\$983
Australia.....	134	5,105
Bilbao.....	1	20
Brazil.....	36	785
China.....	22	400
Cuba.....	152	2,973
French West Indies.....	5	224
Hamburg.....	127	4,529
Hayti.....	16	605
Havre.....	305	3,600
London.....	583	10,825
Mexico.....	283	3,362
Porto Rico.....	32	1,158
U. S. Colombia.....	100	2,912
Venezuela.....	88	2,102
Totals.....	1,952	\$39,583

**NEEDLE POINTS.**

....W. G. Wilson started for Chicago on Monday evening last.

....The Avery Manufacturing Company has issued a showy almanac for 1880.

....Mr. Craig, of the Domestic Sewing-Machine Co., paid a flying visit to Boston on Saturday last.

....Herbert Howard, a member of the firm of C. B. Barker & Co., started for San Francisco last week.

....Smith & Tillinghast, sewing-machine dealers, of Providence, Rhode Island, have dissolved copartnership.

....P. L. Reese, sewing-machine dealer, of Mt. Sterling, Ky., has given realty mortgages for \$3,421 and \$3,815.

....M. A. Marten & Co., sewing-machine dealers, of Des Moines, Iowa, have mortgaged houses, wagons, &c., for \$150.

....The Pratt & Whitney Co., of Hartford, is building sixty knitting-machines for the Shaw Stocking Company, of Lowell, Mass.

....Messrs Kuder, Nichols, Rochefort and Higgins, traveling agents of the Domestic Sewing-Machine Co., were in the city early in the present week.

....The Stewart Sewing-Machine Co., of New York, has leased the screw company building, on Sheldon street, Hartford, and will occupy it about June 1.

....A. J. Clark has been re-elected president of the Gold Medal Sewing-Machine Co., of Orange, Mass. The addition to the factory is being filled with machinery.

....C. A. Warren, of C. A. Warren & Co., Bond street, agents of the Stewart Sewing-Machine, has just returned from Boston, where he intends opening a branch office.

....Elijah Varney, who has for several years been acting manager of the Boston agency of the Domestic Sewing-Machine Company, has left the employ of that company.

....E. J. Howard, the St. Louis agent of the Wheeler & Wilson Sewing-Machine Company, after a sojourn of several days in this city, started for home on Monday evening last.

....David McC. Smyth, of Hartford, Conn., has patented a book-sewing machine on which a girl can sew at the rate of 25,000 to 30,000 signatures a day—ten times as fast as by the ordinary method. A company, with a capital of \$300,000, is forming for its manufacture.

....J. E. Clements, the Wheeler & Wilson general agent for Mexico, headquarters at the City of Mexico, arrived in New York early this week. He reports business excellent, with prospects of steady improvement in future. Mr. Clements will remain in the United States about three weeks.

....The Domestic Sewing-Machine Company, to replace its recently destroyed woodwork factory, is preparing to start mills at Nos. 133, 135, and 137 Bank street, at the corner of Seventh avenue and Twenty-eighth street, and in Seventh avenue between Thirty-fourth and Thirty-fifth streets. It is also in treaty for another building for the same purpose. All of these mills are under the management of E. F. French.

**THE "GENERAL FAVORITE."**

Especially for Manufacturers and all kinds of Heavy Work.


**THE "PEOPLE'S FAVORITE."**



The Lightest, Quietest, Simplest, Best Machine ever offered for the Foreign Trade.

**THE "FAMILY FAVORITE."**

Light Running, Simple, Noiseless, Durable, Automatic Spooler.

# The Favorites of the World!

**T**HESE Machines have been remodeled and improved until they are most perfect in all respects. Their parts are all of steel or wrought iron forgings; adjustment for wear is provided for; the Shuttle used by either carries 42 yards of No. 50 Cotton; quietness and lightness have been increased; elegant wood-work is applied to all Family Machines. Special attention given to packing compactly and safely for Foreign Shipment.  Prices of Machines varying according to Styles and Models.

 SEND FOR CIRCULARS AND PRICE LISTS. 

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New Extra Quality, for

MACHINE AND HAND SEWING.

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## THE JOHNSTON TUCK-MARKER

IS WARRANTED TO BE

Better Made, More Durable and Easier  
on the Sewing Machine than any  
Tuck-Marker on the Market.

Write for Price List and Circular to

JOHNSTON RUFFLER CO., Ottumwa, Iowa.

— Improvements September, 1878. —



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Notwithstanding the VICTOR has long been the peer of any Sewing Machine in the market—a fact supported by a host of volunteer witnesses—we now confidently claim for it greater simplicity, a wonderful reduction of friction and a rare combination of desirable qualities. Its shuttle is a beautiful specimen of mechanism, and takes rank with the highest achievements of inventive genius.

NOTE.—We not lease or consign Machines, therefore, have no old ones to patch up and re-varnish for our customers.

WE SELL NEW MACHINES EVERY TIME.

Send for Illustrated Circular and prices. Liberal terms to the Trade. Don't buy until you have seen the

Most Elegant, Simple and Easy Running Machine in the Market.  
THE EVER RELIABLE VICTOR.

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The Best Thread  
for Sewing  
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Unrivalled for Strength, Smoothness and Elasticity.

RECOMMENDED, USED AND SOLD BY

THE "DOMESTIC" SEWING MACHINE COMPANY,  
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## W. A. ROBINSON & CO.,

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WE SELL NOTHING BUT THE PURE SPERM OIL. THE BEST IN THE MARKET.  
NO CHEAP MIXTURES.

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ALL ORDERS PROMPTLY FILLED.

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ITS SUPERIORITY ACKNOWLEDGED!

## SPECIAL NOTICE TO THE TRADE.

We are now prepared to furnish the New "B" Howe Sewing Machine for Family use in any quantities desired, and take pleasure in calling the attention of the Trade to this MOST RELIABLE of all Machines,

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In principle and construction it has no equal. The easiest Machine in the market to sell. Every one is as fine as skilled labor can produce. We build no inferior grades, the greatest care being used in sending out these Machines in perfect condition. While the great perfection of stitch produced by the OLD Howe is maintained in the New B, its excellence is increased by the great improvements in the size of arm, in finish, in simplicity, in speed, and as recently improved it stands unrivalled as the lightest running Lock Stitch Machine in the market.

Special attention is also called to the Howe "D" Machine for manufacturing purposes of all kinds. It can be used as Cylinder or Platform Machine at the will of the operator.

The NEW "B" HOWE has no equal, and is the cheapest and best Machine for the Agent to sell and the consumer to purchase.

Send for Circular, Price List and Terms.

The Howe Machine Company, 28 Union Square, New York.

# Wheeler & Wilson

## NEW SEWING MACHINES

For Family Use,  
AND ALL GRADES OF MANUFACTURING IN CLOTH AND LEATHER.

Exposition Universelle Internationale de 1878.

COMMISSARIAT GENERAL ETATS UNIS D'AMERIQUE,  
CHAMP-DE-MARS, PARIS, November 8, 1878.

I have examined the official List of Awards at the Universal Exposition, as published by the French authorities, and find that only one Grand Prize was awarded for Sewing Machines; that was given to the WHEELER & WILSON COMPANY of New York.

The Grand Gold Medal and Diploma were delivered to me at the Palais de l'Industrie, October 21, and by me at once given to the representative of that Company at the Exhibition.  
(Signed) R. C. McCORMICK, COM. GENERAL.

The only Grand Gold Medal and Grand Prize Diploma awarded for Sewing Machines at the Paris Exposition, 1878, may be seen at the office of

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The WEDD S. M. CO., 96 Union Square, N. Y.  
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